

SERGEI PROKOFIEV

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ABOUT THIS EDITION

Foreword

Sergei Prokofiev composed for solo piano throughout his creative life. A major portion of this keyboard output includes the nine completed sonatas, spanning the years 1907–1953. (A 10th and an 11th sonata were planned but exist only in short fragments.) Prokofiev was an accomplished pianist, and his keyboard works reflect a thorough knowledge of the instrument and its possibilities. This edition addresses sonatas 1–4.

Editorial Considerations: Fingerings in normal type are by the editor, while italicized fingering indications are by the composer. In this edition, dashed lines are used to show voice leading. The few pedaling indications found in the first published editions are presumably by the composer, whose recordings reflect sparseness in his pedal sound. The composer's pedal marks are noted in the score. All other pedaling suggestions are by the editor.

Original manuscripts of these sonatas were unavailable to the editor. A search for locations of original Prokofiev manuscripts in the United States revealed materials at the Library of Congress and the manuscripts archives of Columbia University. While both institutions contain some original source material by Prokofiev, neither holds material relevant to this study of the first four piano sonatas. The following scores have been referenced as primary sources in the production of this edition:

Prokofieff, Serge. *Piano Sonatas*. [Nos. 1–9] Edited and annotated by Irwin Freundlich. New York: Leeds Music Corporation, 1957.

Prokofieff, Serge. *Sonata No. 2*. New York: Edwin F. Kalmus, no date.

Prokofieff, Serge. *Sonata No. 3*. Edited by Harry Cumpson. New York: Leeds Music Corporation, 1945.

Prokofieff, Serge. *Sonata No. 4*. Edited by Ernő Balogh. New York: Leeds Music Corporation, 1948.

Prokofiew, Serge. *Zweite Sonate für Klavier*. Edited by Robert Forberg. New York: C.F. Peters Corporation, no date.

Additional scores and texts consulted are listed on page 18.

Sonatas, Opp. 1, 14, 28, 29

Edited by Thomas Schumacher

ABOUT THE COMPOSER

Sergei Sergeyevich Prokofiev was born April 11, 1891 in Sontsovka, eastern Ukraine. His father was an agrarian and the manager of a large estate on which the family lived as tenants. His mother, an amateur pianist, provided him with his initial contact with the piano. She gave him his first lessons and introduced him to the music of Mozart, Beethoven, and Chopin. This early musical activity also included composing, and upon recognition of the scope of young Sergei's performing and creative talent, he was taken in 1900 to Saint Petersburg to play for Alexander Glazunov, one of the leading composers and teachers in Russia at the time. Advised to enter the conservatory there, Prokofiev at age 13 moved with his mother to Saint Petersburg and began studies. Anna Esipova was his main piano professor; his composition teachers during this period included Glazunov, Nikolay Rimsky-Korsakov, Anatoly Lyadov, and Sergei Taneyev. The atmosphere of the Conservatory stimulated the young Prokofiev, and although reportedly rebellious and stubborn at times, he became attentive to new musical trends. His compositional efforts from this period strongly show influence of Debussy and Scriabin.

Prokofiev left Russia at the outbreak of the Revolution in 1917 and embarked on a concert tour of England, Japan, the United States, and France. He spent several years in Paris before returning to Russia, where he lived from 1932 until his death in 1953.

Although Prokofiev changed his compositional style frequently during the course of his career, he maintained certain stylistic facets. Aspects of his compositions identified as trademarks of his style include the following:

- **neoclassicism**—Classical formality and structure with a firm sense of tonality;
- **“modern” harmonic exploration**—daring use of dissonance, chromaticism, and extended harmonies (encouraged during his studies with Taneyev, who early on regarded the young Prokofiev as too conservative);
- **toccata style**—motoric, perpetual-motion textures that create relentless tension and energy;
- **lyricism**—melodies that are song-like, and others that are contemplative in nature;
- **humor**—sometimes lighthearted, other times biting and grotesque;
- **bell-like sonorities**—ringing, chime-like sounds also prevalent in piano music of other Russian composers, most notably Moussorgsky and Rachmaninoff;
- **fairy tale elements**—programmatic use of Russian folklore, another practice shared by his contemporaries.



Sergei Prokofiev



Saint Petersburg Conservatory

SOURCES CONSULTED

Scores:

Prokofieff, S. *Quatrième sonate*. Moscow: A. Gutheil, 1918. Reprinted, Moscow: Muzgiz, 1926.

Prokofieff, Sergei. *9 Sonatas*. New York: International Music Company, 1971.

Prokofiev, Sergei. *Nine Sonatas*. New York: Edwin F. Kalmus, no date. Reprinted, New York: Belwin-Mills Publishing Corporation, 1985.

Prokofiev, Sergei. *Piano Sonatas Nos. 1–4: Opp. 1, 14, 28, and 29*. Mineola, New York: Dover Publications, Inc., 2002.

Prokofiev, Sergey. S. *Prokofiev: Collected Works, Vol. 2*. Edited by Levon Atovmyan. Moscow: Muzgiz, 1955. Reprinted, Moscow: Muzyka, no date.

Texts:

Berman, Boris. *Prokofiev's Piano Sonatas*. New Haven, CT: Yale University Press, 2008.

Monsaingeon, Bruno. *Sviatoslav Richter: Notebooks and Conversations*. Translated by Stewart Spencer. Princeton, NJ: Princeton University Press, 2001.

Nestyev, Israel V. *Prokofiev*. Stanford, CA: Stanford University Press, 1961.

Robinson, Harlow. *Sergei Prokofiev: A Biography*. New York: Viking Press, 1987; reprint with a new introduction, Boston: Northeastern University Press, 2002.



Sergei Prokofiev (1936) by Hilda Wiener (1877–1940)

Sonata No. 1

Sergei Prokofiev (1891–1953)

Op. 1

Allegro (♩. = 66)

The musical score for Sonata No. 1 by Sergei Prokofiev, Op. 1, is presented in five systems. The tempo is Allegro (♩. = 66) and the key signature is B-flat major. The time signature is 12/8.

System 1: Measures 1-3. The piano part begins with a fortissimo (*ff*) dynamic and a series of chords. The bass part features a continuous eighth-note pattern. Fingering numbers are provided for both hands.

System 2: Measures 4-6. The piano part includes a *rit.* (ritardando) marking and a *p* (piano) dynamic. The bass part continues with eighth-note patterns. A *a tempo* marking is placed above the system.

System 3: Measures 7-9. The piano part features a series of chords and a *dim.* (diminuendo) marking. The bass part continues with eighth-note patterns.

System 4: Measures 10-12. The piano part includes a series of chords and a *dim.* marking. The bass part continues with eighth-note patterns.

System 5: Measures 13-15. The piano part features a series of chords and a *dim.* marking. The bass part continues with eighth-note patterns.

16

f

19

p *cresc.*

22

rit. *f marcato*

25

a tempo ($\text{♩.} = 72$) *p* *8va*

28

dim. *p*

II. Scherzo

Allegro marcato (♩ = 152–160)

The musical score for II. Scherzo, measures 1-15, is presented in a system of five staves. The tempo is marked 'Allegro marcato' with a quarter note equal to 152-160 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (*f*, *p subito*, *dim.*), articulations (accents, slurs), and fingerings (numbers 1-5). The notation also includes specific hand assignments: LH (Left Hand) and RH (Right Hand), which are noted above certain notes. The score is divided into measures by bar lines, with measure numbers 5, 9, 12, and 15 indicated at the beginning of their respective staves. The notation includes a variety of note values, rests, and complex rhythmic patterns.

Ⓐ Prokofiev's indications of *m.s.* (mano sinistra) and *m.d.* (mano destra) have been replaced with their English equivalents LH and RH.